

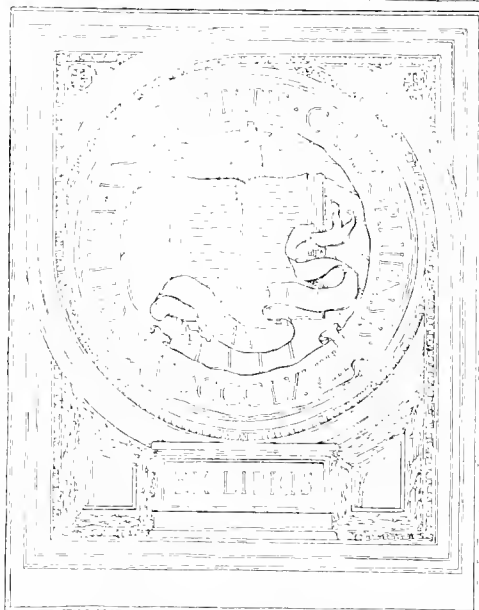
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THE UNIVERSITY OF CHICAGO

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AT LOS ANGELES



No. 5.

ADVERSARIA SINICA

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HO NINU
ABROGLIAO

THE DANCE IN ANCIENT CHINA

At the half-yearly sacrifices to Confucius, illuminating notes on which have been published by Bishop Moule (*Journal of the China Branch of the Royal Asiatic Society*, vol. 33, fasc. 2, p. 37), may still be seen the last vestiges of what was once a national institution. Very ill done, says Bishop Moule, was the "posturing" which formed an accompaniment to the Confucian hymn, the youths who went through the movements, so many to each word, being almost untrained, and fitted only to show off the gorgeous robes in which they were dressed. These "postures," however, are not without interest as a survival of the art of dancing, which appears to have been widely practised in ancient China, and to have been carried later on, with the rest of the Chinese arts and crafts, to Japan. The dances are now performed by eight pairs of dancers, dressed as in the poorly-drawn illustration, and holding a triple 翟 pheasant's feather in one hand and a three-holed (some say six-holed) 籥 flute in the other.

All these accessories, it appears, are the additions of later ages. In an appeal 舞學不可廢 for the preservation of the study of dancing, by 朱載堉 Chu Tsai-yü of the Ming dynasty, we are expressly told that the dancers of old 不執干羽 did not hold either shields or feathers, but 空手而舞 danced with empty hands, and without hats. At thirteen, boys began to learn, and by twenty, when they were capped as adults, their education in this line was complete.

The shield and the feather were symbols of the old military and civil dances, respectively. Under the Ming dynasty the shields were 3.5 feet in

length, by 1 foot in breadth at the upper, and 6 inches at the lower, end: the feathers were 3.5 feet in length.



So far back, however, as the Chou dynasty, B.C. 1100–250, the

dance was already divided into military and civil, and these were performed by sixty-four dancers in each case, with shield and banner, feather and flute, respectively. They were accompanied by song, and were known as 舞 *wu*, strangely translated by Legge as "pantomimes" (*Analects*, Bk. 3, ch. 1). "Operatic ballets" would perhaps be nearer the mark. Whatever they were, the suzerain was limited to eight, the feudal nobles to six, Ministers of State to four, and ordinary officials to two.

There were six dances officially recognised under the Chou dynasty, namely, (1) 帔 the split-feather dance, used for purposes of exorcism or lustration, this character being, according to 顏師古 Yen Shih-ku, A.D. 579–645, equivalent to 祓; (2) 羽 the whole-feather dance, used in 祭祀 worship; (3) 皇 the regulating dance, used against 旱暵之事 droughts; (4) 旄 the tail dance, an ox's tail, symbol of agriculture, being grasped by the dancers; (5) 干 the shield dance, symbolical of a defensive, as opposed to an aggressive military attitude; (6) 戚 the battle-axe dance, symbolical of preparedness to strike, if necessary. To these is added a seventh, 人舞 humanity dance, in which battle-axes, whole-feathers, and ox-tails, are mere ornamental accessories, the purport of the dance being conveyed by means of gesture with hand and foot.

It is in the Odes, of course, that we look for, and find, the earliest authentic record of the dance in ancient China. There we read of "dancing under the trees," of "the exquisite dancing" of a Duke, of "dancing with a flute in the left hand and a pheasant's feather in the right," etc. etc. A bridegroom says to his bride:

Although I have no fine wine,
I trust we shall have something to drink;
Although I have no rich food,
I trust we shall have something to eat;
Although I have no accomplishments to offer you,
We will sing and we will dance.

This last extract, taken with what is to follow, almost conjures up such a picture of the ancient Chinese youth as that which Gladstone (*Studies on Homer*) drew around the young contemporary Greek:—

He joins the dance in the festivals of religion, the maiden's hand upon his wrist, and the gilded knife glancing from his belt, as they course from point to point, or wheel in round on round.

Wine, indeed, was not lacking at the Chinese feast of old. We read in one Ode how, until the cup had circulated somewhat freely, the demeanour of the guests was all that could be desired; but that gradually—

When they begin to feel tipsy,
Their decorous behaviour changes to frolic;
They leave their seats and wander about,
Kicking their legs high in the dance.

By and by—

When they are still more drunk,
They altogether forget themselves,
And with their caps awry,
Dance on without ceasing.

Another Ode tells of dancing in connection with sacrifices to a dead hero, that is, of dancing as a religious ceremony, under which form it seems to have been originally practised. In the 祭祀志 chapter on sacrifice and worship in the 後漢書 History of the Later Han Dynasty, we find recorded the names of the songs which were sung, and of dances which were danced, at the various annual festivals; and we are further informed in the commentary that 不知所出 the origin of these dances is not known, but that 舊以祀天 formerly they were used in the worship of God. The 路史 *Lu shih*, by 羅泌 Lo Pi of the Sung dynasty, says—

帝堯陶唐氏制咸
池之舞以享上帝

The Emperor Yao (B.C. 2357) ordained the Han-ch'ih dance, for the enjoyment of God.

Another writer, 陳陽 Ch'ên Yang, who died about A.D. 1150, says that the dance originated as follows:—

樂之在耳爲聲而
可以聽知在目爲
容而不可以貌觀
故先王之制舞也 etc.

Music appeals to the ear as sound, and can be appreciated by the sense of hearing; it appeals to the eye as beauty, but cannot be appreciated by the sense of sight. Therefore the ancient kings instituted the dance, using shields and battle-axes, feathers and banners, to illustrate the beauty, and using movements, upwards and downwards, to illustrate the meaning, of the music.

But, as has been already stated, the ancient official dance of China was performed altogether without accessories. A short poem of perhaps sixteen words having been chosen, two performers, dressed as in the pictures reproduced, and accompanied by music, would proceed to illustrate these words, expressing each one by a figure (as of a quadrille) of eight separate 春 movements. Thus, the number of figures to a dance would depend upon the number of words in the poem. The following is a specimen poem, based upon a well-known Ode and involving in its representation no fewer than one hundred and sixty movements:—

立	我	烝	民
日	出	而	作
日	入	而	息
鑿	井	而	飲
耕	田	而	食

Thou didst establish the multitudes of our people, to go forth to work at sunrise, to go in to rest at sunset, to bore wells for drink, and to till fields for food.

For each of the eight movements which constituted a figure, there

was a special step, and the hands occupied a particular position. Three such movements are shown in the illustrations. The first



proves that the dance was essentially a step dance, and not mere posturing, as some have thought; the second is of a characteristic pose; and the third gives an idea of advancing and retiring, as in our own square dances.

In this sense, the Chinese dance may be closely compared with the Greek *χορηγία*, which was not only rhythmical but essentially pantomimic in character. It was, as we are told by a recent writer (M. A. Hincks), "the imitation of words by gestures, the bodily expression of a feeling." The same writer adds, "the word *ὑπόρχημα*

means a dance to the sound of singing,—a dance expressing by gesticulation the words of the accompanying poem."

From the 續文獻通考 and other sources, we learn that under the Earlier and Later Han dynasties, B.C. 200 — A.D. 400, the number of dancers employed at what we may call public or show dances ran into hundreds, and that the troupes were often mixed, men and girls taking part together. Such dances were of the character of ballets, and were intended to represent or illustrate some special motive. The band which provided the music consisted usually



of fourteen performers on drums, flutes, etc., but that number could be doubled if necessary.

What we may call the private dance seems to have been a different thing altogether. At a banquet, 飲酒酣 when inflamed with



wine, we are told by the author of the 通典 *Tung tien*, in his chapter on dancing, that 必起自舞 it was obligatory to get up and dance. So, too, 張燕公 *Chang Yen-kung* connects dancing closely with inebriation:—

醉	後	觀	更	好
全	勝	未	醉	時
動	容	皆	是	舞
出	語	總	成	詩

All joys are poor to sober glance;
 True joys to wine belong,—
 When every step we take is dance,
 And every word is song.

What is quite certain is that, in ancient China, dancing was not confined to paid performers. There is, on the one hand, the old story of the eighty dancing-girls sent from the Ch'i State to the Lu State, in order to divert the mind of the Prince of Lu from political aggression; but in an account of the same epoch we are told that when Confucius and his followers were for seven days in great straits for want of food, and while the Master was philosophically playing on and singing to his guitar, Tzù-lu, his brave disciple, 佗然執干而舞 suddenly seized his shield and began to dance. The mother of the First Emperor, 3rd cent. B.C., was 善舞 skilled at the dance; and a concubine of the first Emperor of the Earlier Han dynasty 善爲翹袖折腰之舞 was skilled at the wave-sleeve-and-bend-waist dance. The poet 李益 Li I has left us a stanza, entitled 觀石將軍舞 "Watching General Shih dance," which this soldier was not ashamed to do, 錦纏頭 with a gold-brocaded turban on his head. The Emperor 成帝 Ch'êng Ti, who 憎燈燭之照 hated the glare of lamps and candles, was very fond, 宴幸旣罷 when the revelry was over, 靜鼓自舞 of having a quiet dance all to himself; and so lightly did his Majesty trip it, that 步不揚塵 his steps did not raise the dust.

In the History of the 魏 Wei dynasty we read—

At the winter solstice of the year A.D. 479, the Emperor and the Empress-Dowager gave a grand banquet to the Court officials at which 高祖 親舞於太后前 the Emperor himself danced before the Empress-Dowager, and all the officials danced too. The Emperor then sang a song, after which he proceeded at the head of his Court to make obeisance twice before her Majesty, wishing her many myriad years of life; with which the Empress-Dowager was much gratified.

The notorious 太平公主 Tai-p'ing Princess often danced, either alone or with a partner, for the amusement of the Emperor. So did the famous rebel An Lu-shan, in spite of his enormous weight, said to have been 三百五十斤 350 catties, or no less than thirty-three stone,—Daniel Lambert weighed over fifty-two stone,—if the catty of a thousand years ago was the same as the catty of today. He must even have rivalled a modern waltzer, for we read that 於上前旋舞如風 he spun round in the dance before the Emperor like the wind.

Rapid gyration seems to have been quite a feature of certain kinds of Chinese dancing, as elsewhere we read of one 王齊叟 Wang Ch'i-sou, who could sing and dance, 右左周旋如神觀者失色 spinning round left or right like a spirit, to the terror of the beholders.

There is a well-known story of a high official, 祝欽明 Chu Ch'in-ming, died A.D. 711, who performed before the Emperor a dance in which he finished up by 據地搖頭 standing on his hands and wagging his head about in a funny way. His Majesty roared with laughter, but a grave statesman who was looking on, sighed and said, "This is sweeping the ground with the Five Classics,"—an ignoble use for a head which contained so much acquired wisdom. On one occasion, when the Emperor 景帝 Ching Ti, B.C. 156—140, was celebrating his birthday, and all the barons were singing and dancing in his presence, the Prince of 長沙 Ch'ang-sha in his turn stepped forward, but merely made a slight salutation. All the courtiers laughed at his awkwardness, and the Emperor asked him sternly what he meant. "May it please your Majesty," said the Prince, 臣國小地狹不足回旋 "my fief is a very small one; there is no room in it to turn round."

In A.D. 577, the third Emperor of the Northern Chou dynasty, who had just annexed the Northern Ch'i State, and was having a

drinking-bout with its leading officials, tried to make the wretched monarch, 延宗 Yen Tsung, whom he had dispossessed, dance before the assembled guests. Yen Tsung 悲不自持 lost control of himself in his distress, and called for poison to put an end to his woes, until the women-folk prevailed upon his Majesty to desist. In the supplement to Ma Tuan-lin's encyclopaedia, it is stated that at the 端午 Dragon-boat festival of the year A.D. 939, when the Court officials and various foreign envoys had conveyed their congratulations, there followed the usual banquet, after which the Emperor commanded the envoys from 回鶻 the Ouigour country and from 燉煌 Tun-huang 作本國舞 to dance their national dances.

Coming down to still later times, we read in 天祚帝本紀 of the History of the Liao Dynasty that after a feast given by the last Emperor of that House to a number of chieftains,

his Majesty retired with the half-tipsy crowd to a pavilion, and gave orders that each of the vassal nobles should dance before him. When it came to the turn of Akutêng, that chieftain excused himself on the ground that he could not dance; and even though the Emperor pressed him again and again, he would not comply. Later on, the Emperor said privately to Hsiao Fêng-hsien, a Privy Councillor, At the banquet the other day, Akutêng was a little too haughty, and strange in his manner. Work up some complaint about frontier business, and take off his head; otherwise he will be giving trouble. To this Hsiao replied, He is a coarse fellow, and does not know how to behave. His death would weaken the allegiance of the chieftains, and if things took an unfavourable turn, what should we be able to do then?

A few years later, and Akutêng, who would not stoop to dance, had become first Emperor of the rival dynasty of the Golden Tartars, and the Liao dynasty came to an end.

Dancing seems to have been employed upon a variety of occasions, and to have included a variety of styles. It appears not only as an act of worship for the enjoyment of God, but also as a kind of exorcism, causing 水道 watercourses to run freely which had

previously been 壅塞不行 blocked. It was customary to dance to a person as a compliment, upon which it was expected that the receiver of the compliment would get up and respond in like manner. Thus we read of such a compliment paid to the famous poet T'ao Ch'ien, A.D. 365—427, to which the latter 謙不爲起固強之 modestly declined to respond until much pressed, and even then, 及舞又不轉 when he did dance, he did not turn round. So, too, Ts'ao Ts'ao, the great general of the 2nd and 3rd centuries A.D., to celebrate his victory over 袁譚 Yüan Tan, 於馬上舞三巴 danced the *San pa* on horseback. Perhaps it was the horse that danced, dancing horses being quite common in ancient China. In the year A.D. 505, a 赤龍駒 red dragon colt was presented to the Emperor, which 能伏拜 could kneel down and make obeisance, and was also 善舞 good at dancing.

In A.D. 520, the son of a conspirator, who wished to make away with the Empress-Dowager, when called upon to dance before the Court, 爲殺縛之勢 did so with such threatening gestures that 太后解其意 the Empress-Dowager guessed what was intended, and took care that the father was forthwith put to death.

Of Chinese poetry on the subject of dancing, there is a sufficient quantity to form an anthology all to itself, and most of it is in a decidedly rapturous vein.

When the wine has been set for the feast,
The host arises and pledges his guests;
Jade beakers are ranged between the pillars,
In a long line connecting east rooms with west.
Then gracefully wave the sleeves of the dancers,
Moving in myriad changing forms.
Host and guest vie with one another in good fellowship,
Enjoying themselves with never-flagging zest.
May they continue to do so for a thousand years,
Meeting thus in friendship in those halls. 傅元 *Fu Yüan*.

A longer poem has come down to us from 張衡 Chang Hêng

of the Later Han dynasty, in which he describes how, at a banquet when everybody was tipsy, 美人興而將舞 a beautiful girl arose and began to dance, finally breaking into a song in which she bewailed separation from her lover. She is the 孤雌翔 hen bird which circles alone; she 思故鄉 thinks of her old home, as she 搦纖腰 clasps her willow waist.

The Emperor 簡文 Chien Wên of the Liang dynasty, a well-known poet, has left several poems on dancing. In one he writes of a lovely *dansusee*, 廣袖拂紅塵 whose wide sleeves sweep the surface of the red dust, whose waist bends to the movement of the sleeves, and whose twinkling feet and moth-eyebrows combine to produce 見此空愁人 a scene which banishes care from the heart of man.

And so the story runs, all through past dynasties, down at any rate to the sixteenth century; for we have a poet of the Mings, named 徐禎卿 Hsü Chên-ch'ing, who wrote a poem on 觀舞 "Watching Dancing," which opens as follows:—

What festival is this, with lamps filling the hall,
And golden hair-pins dancing by night alongside of flowery lutes?
A fragrant breeze flutters the sleeve and a red haze arises,
While jade wrists flit round and round in mazy flight.

With the incoming of the Manchu Tartars a more serious spirit prevailed; and with the patronage of literature added to the cares of State, the great Emperors K'ang Hsi and Ch'ien Lung had little time to spare for the dance.

THE HOME OF *JIU JITSU*

So much has been lately said and written about 柔術 *jiu jitsu*, the Japanese form of self-defence, that it may be of interest to see what China, with her vastly longer national life, has achieved in the same direction.

The first available reference carries us back to B.C. 631, China's age of chivalry, when the rival feudal nobles were constantly engaged in cutting each other's throats. In that year, while the armies of the 晉 Chin and the 楚 Ch'u States lay opposed, waiting for the signal to fight, the Marquis of Chin dreamt that he was boxing with the Viscount of Ch'u, and that on being knocked down by the Viscount, the latter knelt beside him and sucked out his brains. This he naturally regarded as a bad omen; however, his chief henchman interpreted the dream as favourable, pointing out that the Marquis was on his back, looking up to heaven, while the Viscount was kneeling, as it were in admission of wrong-doing. So when the general of the Ch'u forces sent—quite à la Chevy Chase—to say that his army would like to “have a game of play” with the Chin army, at which he himself and the Marquis could look on, the Marquis sent back to advise the enemy to hold themselves well prepared. During the fight which ensued, the centre of the Chin army feigned a flight, dragging boughs of trees to make a dust and increase the appearance of disorder. The Ch'u army followed, and was promptly surrounded and cut to pieces.

Before proceeding further with the art of self-defence, properly so called, allusion may be made to a strange pastime, known as

角觝 (or 抵) "butting," which is said to have been invented some few years before the *soi-disant* First Emperor consolidated the feudal States under his own rule in B.C. 221. It is mentioned in the Historical Record under the reign of the Second Emperor, but became less popular during the succeeding Han dynasty, although in B.C. 108 a grand display of butting was organised under Imperial patronage, and we read that people came from a hundred miles round about in order to see the fun. Such fun as the sport yielded, was enjoyed mostly by the spectators; for we are told in the History of the Tang Dynasty, when butting was revived, that 有碎首斷臂流血廷中 "there were smashed heads, broken arms, and blood running in the palace yard."

Again, in the History of the Five Dynasties, we find that the Emperor Chuang Tsung, who died A.D. 926, was very fond of butting; and as he usually beat 王都 Wang Tu, one of his courtiers with whom he played, he began to fancy himself, and challenged one 李存賢 Li Tsun-hsien, the great professional player of the day, offering him a high post as a prize for victory. His Majesty was defeated, and later on generously kept his promise. The sport of butting apparently consisted in putting an ox-skin, horns and all, over the head, and then trying to knock one's adversary out of time by butting at him after the fashion of bulls, as in the illustration annexed. One writer speaks of butting as 前衝後敵無非有力之人 "attacking in front, guarding behind, all players being men of great strength; 左攬右拏盡是用拳之輩 clutching left and seizing right, all players being of the boxer class."

Boxing, often expressed as 拳搏 "fisting and gripping," has been placed by the Chinese on an altogether different level. It has been regarded more as a business than as a sport, in the sense that it was once a part of military training, had its "professors," and was

even reduced to a science in the 拳經 *Ch'üan ching* or Canon of Boxing. Strange to say, the most famous exponents of the art



were Buddhist priests who inhabited the well-known 少林 *Shao-lin* monastery. This, as we are told in the History of the Wei Dynasty, was founded in the following manner:—

A shaman from 西域 Central Asia, by name 跋陀 Po-to, who was profoundly devout, became such an object of veneration and faith to the Emperor Kao Tsu (*died* A.D. 500), that his Majesty gave orders for the Shao-lin monastery to be built on the north side of the 少室 Shao-shih mountain for him to dwell in, food and raiment being supplied at the public expense.

The priests of Shao-lin, probably as a measure of self-defence in troublous times, seem to have devoted themselves seriously to what for convenience sake may be called "boxing," though the term is often made to include such varieties as *la savate*, wrestling, quarter-staff, and even spear-play, and may very possibly be nothing more nor less than the archetype of the modern Japanese science of *jiu jitsu*. In reference to a famous boxer mentioned in the 寧波府志 Topography of Ningpo, we are told that

the art of self-defence is twofold: 外家 exoteric and 內家 esoteric. The exoteric style was that which was so greatly in vogue at Shao-lin, and consists chiefly in striking the adversary, and then by an acrobatic bound placing oneself out of reach. This style, however, often lays the striker open to serious risks. The esoteric style was that handed down by 張松溪 Chang Sung-ch'i, and consists in opposing the adversary, but not letting fly unless actually compelled by stress of circumstances, and without giving any loophole of attack. This is the better style of the two.

The Chang above-mentioned stated that his style had originated with a boxer of the same name, probably an ancestor, who flourished in the twelfth century. The later artist is described as being

of an exceedingly retiring disposition, like that of a student of books. He was so deferential to all persons he came in contact with, that 身若不勝衣 his body seemed scarcely able to carry the weight of his clothes; and when any one pressed him as to the secrets of his art, he would humbly beg to be excused, and incontinently take his leave. At that date the Shao-lin priests had spread their reputation for boxing all over the empire, and it happened too that the 倭 Dwarfs (Japanese) were then giving trouble, and that an Imperial order had been sent down for the priests to attack them. Now some seventy of the priests, hearing of the fame of Chang, proceeded to Ningpo, and tried to get acquainted with him.

whereupon Chang kept carefully concealed until some young friends of his persuaded him to go and take a look at the visitors. The priests were found practising in the upper storey of a wine-shop; and an inadvertent laugh from Chang soon betrayed who was present among them. So they begged Chang to have a bout; but before he would agree, he insisted that the beadle should be summoned, and an agreement entered into that he should not be held responsible in case of death. This being settled, Chang folded his arms, and sat down on the ground. A priest then 跳躍來蹴 came skipping around him, with a view to getting in a kick; Chang however slightly inclined his body and 舉手送之 let fly. The priest shot through the window like a ball, and fell so heavily outside that he was nearly killed.

Another famous boxer of the Ningpo prefecture was named 邊澄 Pien Ch'êng,

When fifteen years of age, he heard that at a certain shrine 祈夢 有驗 prayers of worshippers for dreams were duly answered, and accordingly he proceeded thither, and begged that he might be taught some art in which he could make a name for himself. Then he dreamt that spirit-soldiers taught him to box, and his physical strength began to increase. Travelling into Shantung, he amused himself with such feats as bringing to a dead stop a cart running down hill; finally, hearing that the priests at the Shao-lin monastery had gained a world-wide reputation for boxing, he pretended to be a cook, and took service with them for three years, at the end of which time he had thoroughly acquainted himself with their art. On resigning his post, he went to take leave of the abbot, who as a reward for his past toil offered to give him a little teaching; to which Pien replied that he had himself picked up some knowledge of boxing, and when tested, he proved himself a better man than any of the priests' pupils.

Pien now led a roving life, of course full of adventure, and always without meeting his match.

In 1543, the Dwarf-Bandits arrived with tribute, and some among them who were good at spear-play, and had heard of Pien's fame, begged to be allowed a bout with him. The Governor having consented, ten or more of the Dwarfs took spears, and tried who could throw the farthest. Pien then seized a spear, with a flag attached, and threw it beyond any of them. His opponents now surrounded him with their spears; whereupon Pien, with a yell, leaped right over them, dragging with him one or two of the Dwarfs, not to kill them, but simply as an exhibition of his prowess.

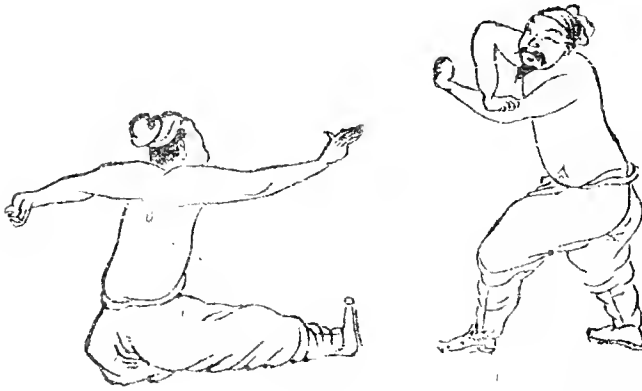
In the 紀效新書, a military work of the 16th century, written at a time when Japanese descents upon the coast were a constant source of anxiety, and on the very scene of such exploits, namely, the seaboard of Chehkiang, we have what may be called a scientific treatise on boxing, in view of its practical application to military needs. It runs as follows:—

Boxing seems to be an accomplishment of no real value in serious warfare. At the same time, inasmuch as a study of this art in its elementary stages involves flexibility of the arms and legs, together with activity of the body, I have included it for the sake of completeness. In boxing, the body must be quick to move, the hands quick to take advantage, and the legs lightly planted but firm, so as to advance or retire with effect. In the 腿可飛騰 flying leap of the leg lies the skill of the art; in turning the adversary upside down lies its ferocity; in planting a straight blow with the fist lies its rapidity; and in 活捉朝天而其柔也 deftly holding the adversary face upwards lies its gentleness.



The use here of the word *jou* "gentleness" is peculiarly noticeable, the Japanese term *jiu jitsu* being the equivalent of the Chinese

jon shu "gentle art." Altogether, we may fairly come to a conclusion, reinforced as it is by the two accompanying illustrations from the



Art of Boxing, that the Japanese learnt the art in China from the Chinese, carried it away home with them, added to it from their own resources of ingenuity, and now come forward to teach the improved art, not only to the East, but to the West.

Chinese Art, by S. W. Bushell, C. M. G., B. Sc., M. D.,
2 vols. London, 1904—1906.

This article is by Mr. Lionel Giles, M. A. (Oxon), Assistant in the Printed Books' Department. British Museum.

The price alone of these two volumes is almost enough to disarm the unfriendly critic, who in return for the absurdly small sum of 3/- is presented with some 300 pages of text and over 200 excellent plates. Within this compass we have thirteen chapters, dealing with all the important branches of Chinese art, namely, sculpture, architecture, bronzes, carving in wood, ivory, and horn, lacquer work, jade, pottery and porcelain, glass, enamels, jewellery, textiles, and painting. To give a good and concise account of these various subjects is no small feat, and Dr. Bushell is perhaps the only man alive to-day who can be considered equal to the task. Those who receive much, however, are apt to sigh for more, and many students will wish that the proper names and technical terms could have been reproduced in the native character and not merely "romanised"—always an unsatisfactory method for a language so poor in sounds as Chinese. Into the technicalities of the handicrafts here described we cannot enter: this is a field in which Dr. Bushell reigns supreme. Our object is to deal with the literary side of the work, where we shall have to point out a certain number of errors that tend to disfigure an otherwise admirable compilation. And before taking these in their order, we feel bound to put in one more protest against carelessness and laxity in the matter of aspirates. Chinese scholarship has long passed the stage at which these could be either ignored or used as individual fancy might dictate. Such carelessness is much too noticeable in this book.

Vol. I. P. 37. The "monkey" feeding the phoenixes in fig. 12 has become a "winged sprite" on p. 41. So, the "triple jewelled fruit" of p. 41 is a "three-beaded sceptre" on the next page.

P. 38. "Shang-ti" should be 玉皇上帝 Yü Huang Shang Ti.

P. 40. B.C. 194 is given as the 28th year of the reign of 秦始皇 Ch'iu Shih-huang, whereas of course it is the first year of the reign of 惠帝 Hui Ti. Shih Huang-ti reigned only eleven years (B.C. 221—209). A line or two below, B.C. 233 should be B.C. 333, in the reign of 顯王 Hsien Wang.

P. 42. Tung Fang So should be Tung-fang So (a double surname).

P. 46. Mo Kao Wo should be Mo Kao K'u, the characters in fig. 25 being 莫高窟.

P. 47. "Kiuchou" is really 屈朮 Ch'ü Shu or 窟朮 K'u Shu.

P. 56. For "Emporer" read "emperor."

P. 66. It is quite incorrect to call Lamaism the State Church of the reigning Manchu dynasty.

P. 71. Gold and not copper is 金 *chin*, the metal *par excellence*.

P. 72. It is philologically impossible to analyse the character 銅 *t'ung* into its component parts so as to wrench it into signifying "mixed metal." The 同 is of course a mere phonetic.

P. 80. 鐘鳴鼎食 *Chung ming ting shih* does not mean "the bell sounds, the food is in the caldron, but "Bells are for sound, caldrons are for food."

Ibid. Incense was certainly used in China before the introduction of Buddhism, as may be seen on referring to the article 香 in the *T'u Shu Chi Ch'eng*.

P. 83, line 20. "Fig. 47" should be "fig. 48."

P. 85 (figs. 49, 50). According to M. Pelliot, the bowl is known to Chinese archaeologists *without* the inscription, which is doubtless of a later date.

P. 94. 鑑 *chien* is a much older term for "mirror" than 鏡 *ching*, which was first used under the Western Han.

P. 101. "Ts'ien Chiao" should be 錢鏐 *Ch'ien Liu*.

P. 107. Perhaps the worst blot in the whole book is this extraordinary mistranslation of the verse on a silver wine-cup (fig. 72):

A hundred cups inspired the poet Li Po,
A single bowl intoxicated the Taoist seer, Liu Ling:
Pray beware of a slip when full of wine,
A false step may mar the fair fame of a lifetime.

Hardly the sort of thing, on the face of it, that a Chinaman would inscribe on a wine-cup! The Chinese is written very plainly, and not in curious script, as Dr. Bushell states; and the real translation runs as follows:

百	杯	狂	李	白
一	醉	老	劉	伶
爲	得	酒	中	趣
方	留	世	上	名

Li Po could stand a hundred cups;
"Lao Tzŭ" Liu Ling was always drunk.
It is because they found joy in wine
That their names have been handed down.

Liu Ling was nicknamed after the Taoist sage because of an essay he wrote extolling the doctrine of Inaction, which caused him to miss his degree.

P. 117. It was not an *Emperor* who would not interrupt his game of chess to hear a general's urgent report; it was 謝安 *Hsieh An*, governor of Yang-chou in Kiangsu, who calmly went on playing *wei-ch'i* after having received a dispatch announcing the defeat of the invading enemy by his brother and nephew.

P. 118. *Ch'ang Huai* "Abode of happiness" seems to be a mistake for 懷暢 *huai ch'ang*, though here we feel the need of the Chinese characters, the inscription on the plaque in fig. 81 being illegible.

Vol. II. p. 22, line 4. For "1662" read "1644".

P. 39. There seems to be some confusion here between 米色 *mì sè*, straw-coloured, and 蜜色 *mì sè*, honey-coloured.

P. 49. 怡玉 *i yü* is wrongly rendered "ductile jade." 怡 does not mean ductile, and jade is one of the hardest and most brittle of minerals.

Ibid. 益右 *i yü* is not "Profit and prosperity." Dr. Bushell appears to have been in doubt, for on p. 88 of his *Oriental Ceramic Art* he translates the same characters "Profit and advance," which is equally incorrect. On the other hand, the latter work is right with "Eternal prosperity and enduring spring" for 永慶長春, while here, on p. 51, "Ever-flourishing enduring spring" is wrong.

P. 50. 嶺竹造 *Hsieh chu tsao*, translated "Made for the Hsieh Bamboos," makes nonsense. *Hsieh Chu* must indicate the place of manufacture.

Ibid. 嶺竹主人造 *Hsieh chu chu jên tsao* is "Made by, not for, the master of Hsieh Chu."

Ibid. 福祿壽 is rendered "Happiness, rank and longevity." But 祿 means not rank but official emolument, as is shown by the antithesis 祿爵 "salary and high rank."

P. 53. 在川知樂 "I know that they (i. e. fishes) rejoice in the water." This is very far-fetched, the obvious and better alternative being to take 知樂 together — "to feel pleasure." In his *Oriental Ceramic Art*, p. 102, Dr. Bushell says that the words are taken from a famous passage in Chuang Tzū. But that is not quite correct. 在川 does not occur at all in the passage in question (at the end of the chapter 秋水), nor is 知 there followed immediately by 樂.

P. 64. 胡 *Hu* did not split his name by any "curious conceit," for the surname 胡 is always described as the 古月 *Ku yüeh* Hu, perhaps in order to avoid confusion with the objectionable 狐 *hu*, fox.

P. 68. The inscriptions represented in fig. 83 are given in the wrong order: (1) should be (2), (2) should be (3), (3) should be (1). Moreover, 天相吉人 seems to mean "May God's Minister be propitious to men." 天相 is certainly not "the celestial sign," whatever that may be.

P. 81. Dr. Bushell is singularly unhappy in his translations of verse. He has made several bad blunders in the following lines: —

'Tis the first month of summer time, the leaves are all full blown,
 Their serried banks of shaded green o'erspread the jadeite sward;
 They say that here, on happy days, the phoenix comes to roost,
 But better, aye, in hour of ease, to plant the hazel nut.
 A little lad waits boiling tea, outside the harbour wall,
 A scholar high, with lyre in case, crosses the rustic bridge.
 May the dryandra twin trees live for myriads of years! —
 The fire-stove on the screen will never want its pile of fuel.

The Chinese is:

清	和	時	節	葉	專	勻
櫛	櫛	緣	雲	覆	翠	茵
謾	說	禎	祥	棲	以	鳳
寧	須	冗	雜	樹	之	榛
小	童	烹	茗	空	庭	待
高	士	囊	琴	野	約	循
比	侶	焦	桐	千	古	壽
屏	間	爨	下	攄	傳	薪

In the fourth moon the leaves are all of one hue,
 And hang like green clouds over the kingfisher-like lawn.
 Do not confine good augury to the tree on which the phoenix roosts,
 But rather allow the hazel to take its place among the rest.
 Meanwhile, a little boy, the tea made, is waiting in the empty kiosk,
 And a gentleman, lute in case, is crossing the rustic bridge....
 May those two lute-trees live for a thousand years,
 So that they may always supply fuel for the stove on the screen
 (and consequently burnt pieces for making new lutes).

Dr. Bushell has entirely missed the point of lines 3 and 4, as

well as the allusion, in lines 7 and 8, to the story of a lute made from a charred log of the *wu-t'ung* tree, which an enthusiast rescued from the flames for that purpose.

P. 101. It is not 萬壽 *wan shou* but 萬歲 *wan sui* which is the equivalent of the Japanese *banzai*.

P. 125. 天子古希 *T'ien Tzŭ Ku Hsi* is surely not "An Ancient Rarity of the Son of Heaven," but "The Emperor at the age of seventy." 古希 or 古稀 are two characters commonly used to denote the age of three score and ten, being taken from a line of the poet Tu Fu: "From of old until now men of seventy have been rare."

P. 138. *Pi shu shih nŭ*, "ladies in summer undress." The characters are not given, but are presumably 避暑士女, which would mean "Gentlemen and ladies taking shelter from the heat."

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